

Hammerstein to Open His New Manhattan Opera House Next Monday with Bonci, Who Is Said to Rival Caruso.

"I Puritani" for the Opening Night—"Don Giovanni" Wednesday.

OSCAR HAMMERSTEIN opens his new Manhattan Opera House next Monday evening. It has been a strenuous fight to get the building ready on time. As it is, the first note of the orchestra is likely to precede by only a few minutes the last stroke of the hammer. Then the great season of operatic war will be on in earnest.

The new impresario will play his trump card at once. Bonci, held by many Europeans to be the equal of Caruso, is to appear in Bellini's "I Puritani," an opera in which he is said to be at his best. Associated with him will be Ancona and Miles. Pinkert and Zuccari.

In Mozart's "Don Giovanni," which is to be presented on Wednesday night, Bonci will again appear. Renaud and Gilbert and Mmes. Russ, Donalds and Gilbert will be in the cast.

Italian will be the tongue in which the first two operas are sung. Then, on Friday, Gounod's "Faust" in French will be the offering, with Dalmores, Renaud and Mmes. Donalds as principals.

For the Saturday matinee "I Puritani" will be repeated, and for the first popular performance on Saturday night "Faust," with almost the same cast.

At the Sunday night concert Art, Pinkert, Renaud and Gilbert will be the principal singers.

Conried's Programme At the Metropolitan.

THE Herr Direktor Conried is not to be caught napping. At the Metropolitan Opera House next week he will put his best foot forward. To offset Bonci in the rival house he will offer Caruso and Sembrich in Puccini's mellifluous "Marta" on Monday night.

Umberto Giordano's "Fedora," brand new in this country, is to be presented on Wednesday. It has been carefully rehearsed and will be made the medium for introducing the beautiful Lima Cavalieri in the title part. Her lover will be Caruso.

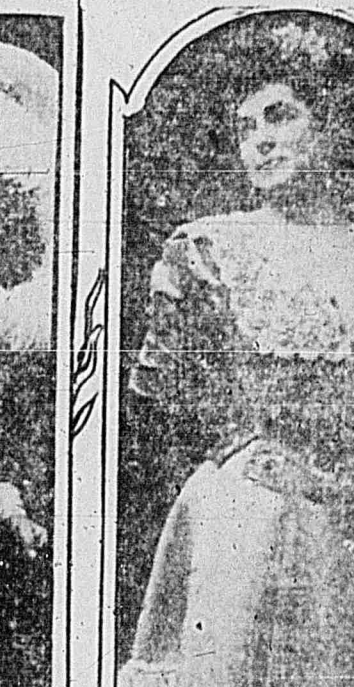
Following this on Friday will come Berlioz's "La Damnation de Faust," to be presented. It is said, with unwonted scenic splendor. Geraldine Farrar, who secured as Juliet, will be the Marguerite and Rousselle the Faust, with Piancon as Mephistopheles.

"Tannhauser" will get a second hearing on Saturday afternoon and "Faust" on Saturday evening.

At to-morrow's first Sunday evening concert Geraldine Farrar, Louise Homer, Carl Burrian and Mr. Steiner will be soloists.

Doings in the Musical World Outside of Opera.

ROSENTHAL, Austrian pianist, will give the solo part of the first of the second pair of concerts by the Boston Symphony Orchestra, under Dr. Karl Muck, at Carnegie Hall next Thursday evening. He will play Liszt's first concerto. On Saturday at



Chas. Dalmores

Alessandro Bonci

Giuseppe Russ

Regino Pinkert

Alessandro Bonci

Giuseppe Russ

Regino Pinkert

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Alessandro Bonci

Giuseppe Russ

Two New German Singers Introduced in "Tannhauser"

"MADE in Germany" was the hall-mark on Mr. Conried's two new singers who appeared for the first time before an American audience at the Metropolitan Opera House last night.

"Tannhauser" was the opera. The audience was large and reverent. It was the first Wagner night of the season. Nearly all the traditions were observed. Most of the seats were occupied when the lights were turned off, precisely at 8 o'clock. Late comers were shown to their places by ushers using little eerie flaring electric lights. Silence prevailed. Only when the curtain fell was there applause.

The opening was auspicious. Alfred Hertz gave a beautiful reading of the overture. The orchestra responded with an inspiring expedition. When the curtain parted upon the interior of the Venusberg a lovely picture was disclosed. All of the action in this scene—the cloud curdling, the dancing, the tableaux, save for the inefficient lighting of Leda and the Swan—was admirable, and Fremstad, as Venus, receding with Tannhauser at her feet, was entrancing.

When Carl Burrian, the Tannhauser, began to sing there was disappointment. His voice would seem to be large and round, but in the manner to which so many German tenors have accustomed us he forced it to a hard, metallic utterance. He is a big, thick man above the legs, with not enough of the grace and the intellectual expression of the troubadour. But he did not tire, and the narrative in the last act was the best thing he did.

Fremstad's Edith, too, when she came into the action, failed of the New York standard. Her voice was uneven, her characterization not sufficiently polished; her presence lacking of distinction. Too many illustrious predecessors had made her task a trying one. Echoes of many voices

were in the air to handicap her. She furnished an object lesson in the inordinate demand of New Yorkers for perfection.

There was much to make the performance memorable. Fremstad sang the difficult Venus music splendidly. Van Rooy as Wolfram was in splendid voice. His song to the evening star, probably, was never better done. Blase was sonorous as the Landgraf. Bella Alten made the small part of the Shepherd rarely effective. The chorus in the Hall of the Minstrels had spirit and action and tunefulness.

A pack of hounds brought on at the end of the first scene, in the Valley of the Wartburg, which looked very like the Ramapo Valley except that the house on the hill wasn't a marker for effect.

At the end, as at the beginning and throughout the opera, to Mr. Hertz was due a tribute of praise for conducting that was masterful.

SYLVESTER RAWLING.

Maud Powell Plays With the Philharmonic Society.

MAUD POWELL played the solo part in a first presentation of Jean Sibelius's piano concerto at the second afternoon concert of the Philharmonic Society in Carnegie Hall yesterday. The work of the Finnish composer is full of difficulties which, taxed even the resources of this expert player, and was of anything but sympathetic quality. It was startling sometimes in its ugliness.

Sibelius's programme consisted in addition to this number, of Weber's transcription for orchestra of the first of Bach's organ sonatas, Weber's overture to "Oberon" and Schumann's C major symphony. It may not be said that the playing of the Philharmonic was inspiring, save perhaps in the slow movement of the symphony.

The programme in its entirety will be repeated to-night.

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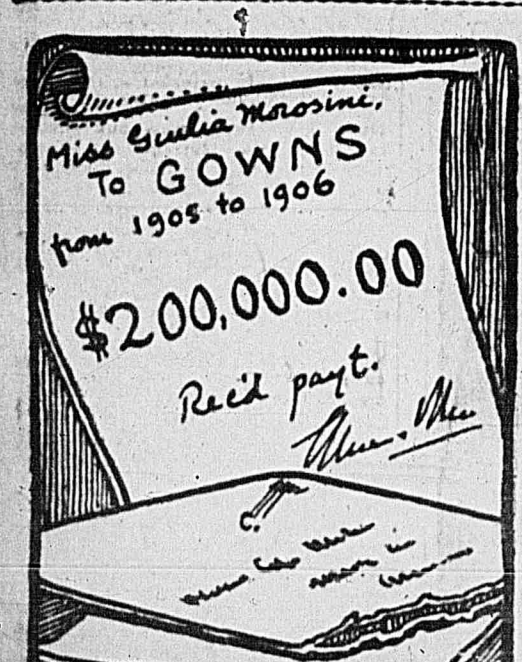
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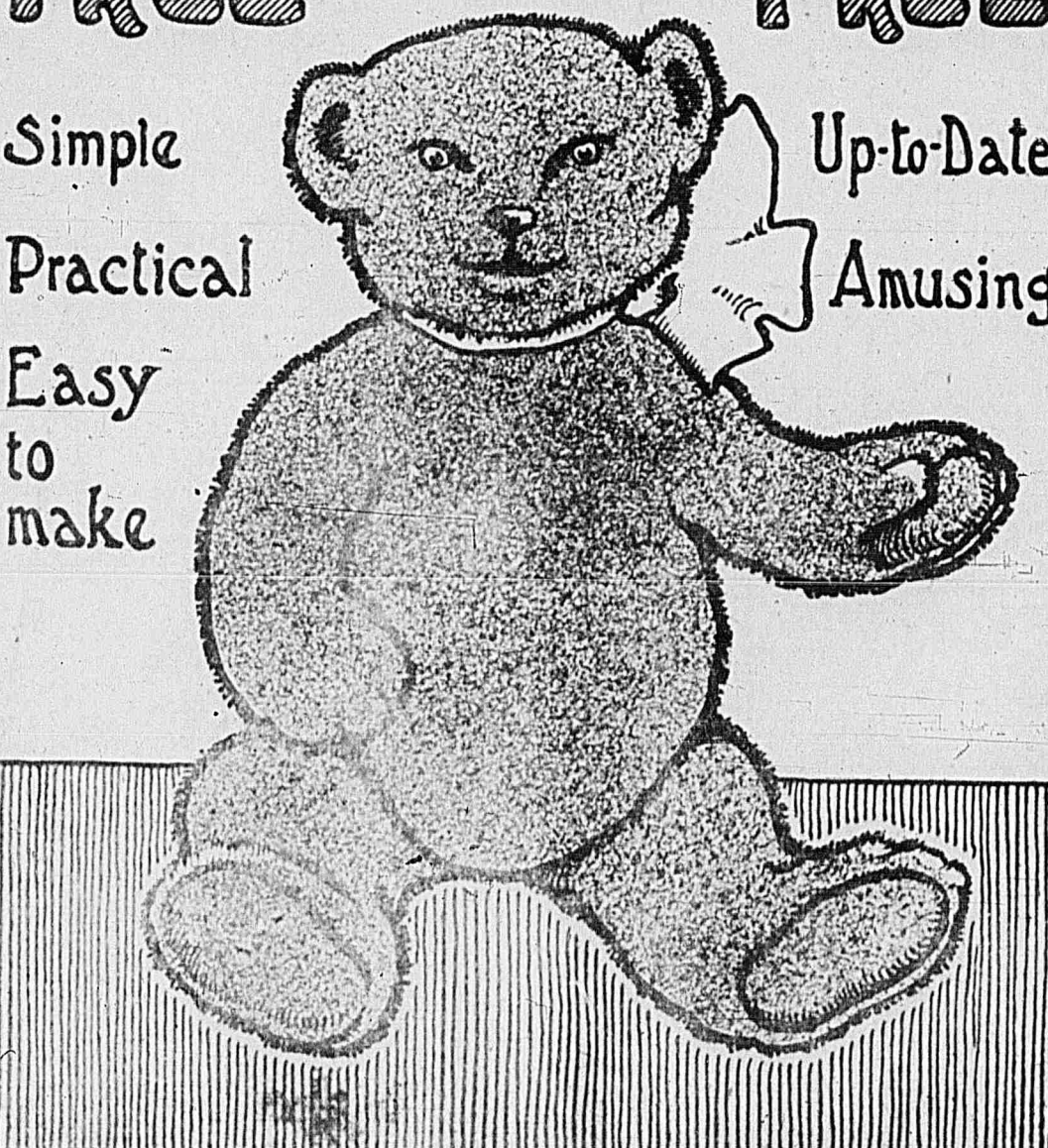
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